

KERAMIC STUDIO

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NEW YORK AND SYRACUSE

November 1902



THE Ceramic world was rather staggered by the announcement that Mrs. Roosevelt had ordered a table service, the price being thirty thousand dollars (according to the daily papers). For two or three years the National League of Mineral Painters urged and encouraged its members to send in designs for a government table service; the KERAMIC STUDIO printed from time to time full particulars, but no one seemed to take much interest in the subject and the matter was finally dropped.

Suddenly decorators are astonished to see that the order has been given elsewhere, passing into commercial hands.

There is no reason in the world why some of our decorators could not have had the order, and we feel perfectly sure that if it had been applied for and good designs submitted our decorators could have received it, as our President and wife are too thoroughly American to employ foreign designers if our own could do as well. Now this leads to further thought upon the subject.

How many of our decorators could have carried out an order like that when there are a hundred dozen pieces to do? Of course no one person would want to do it, but how many of our studios are equipped for even reasonably large orders, where the work can be carried on systematically and practically, dividing it up among a corps of assistants?

It is all very well to receive an order for a few cups and saucers or a dozen plates, but how many of the average decorators could get through with an order for a complete dinner service, of a hundred dozen pieces, in a reasonable amount of time, turning out each piece as perfect as the other, properly decorated and fired, and at the same time giving complete satisfaction to the party ordering as well as to themselves in the matter of remuneration?

The question arises, are the decorators who compose our clubs and societies practical enough to obtain and fill large orders? We doubt it very much. Therefore we urge thought upon this phase of the question and an endeavor to turn out work complete and satisfactory, not trusting to kind friends to overlook this or that, but to work each day as for a hard and severe critic, making every stroke tell and telling what you have to say well.

Instead of trying to gain orders for little pin trays and shirtwaist buttons, why not strike out for something worth while? something that will establish one's individuality and lead to still better orders.

The average decorator is still hugging the belief that anything and everything is all right on porcelain. So it is, but there is a decided right and wrong way of applying it, and it is the right way that is always the simplest way, but to reach it the path is through study; we are happy to say the best decorators are finding it.

We are not advocating factory-like work, far from it, but we would like to see more work from our decorators adorn

the tables of those who constantly entertain and who are able and quite willing to pay for beautiful table porcelain, if they knew of its existence elsewhere than in factories.

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In the October number a design for tile was by mistake described as by Miss Jeannette Kimball. The design was by Miss French of Boston. The tile by Miss Kimball, also an Egyptian motive, will be published in one of the coming numbers.

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After successive and unexpected delays, W. P. Jervis' Encyclopedia of Ceramics has lately been issued. It will be found by collectors and all people interested in ceramics to be a valuable addition to their library on the subject. Its Encyclopedia form, each subject, whether name of potter or pottery, material used in pottery work, countries or towns famous for their kilns, being treated in alphabetic order, makes it different from all other ceramic publications, and information on any subject relating to ceramics can be quickly and easily found. Illustrations and reproductions of works are profuse, and notices about the different wares, modern and ancient, of all countries in the world are most interesting, both from an historical and an artistic standpoint.

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FOR BEGINNERS

MANY students have told us they would like to follow out the suggestions and conventional designs of the KERAMIC STUDIO if they only knew how to begin. To apply a design there must be a foundation upon which to build. The piece to be decorated is first rubbed with turpentine and when dry it will receive pencil marks. By using our plate divider you will save much time when dividing the object into sections or spaces. (See directions for using in plate treatment by Anna B. Leonard in this number.)

If the object to be decorated is larger or smaller than the design in the magazine, make one section a little larger or smaller keeping the same proportion as the section in the illustration; then instead of tracing from the printed design, make a tracing from your own drawing, and repeat it in the next section, etc. (providing the design given is a "repeat").

Students are always surprised when they see how easily a design is dissected and placed upon the china. One step leads to another and there is a *reason* and a *principle* back of every move that is made. Always be careful about your division of space. If you have bands, see that they make a pleasing proportion and that they are really decorative in themselves.

Simply because a cup and saucer has a pleasing design one or two inches wide, is not sufficient reason for transferring that design to a tall vase without studying the proportions or the relative values of the vase and the two inch design. If the design is to run around the vase, then divide that vase into pleasing proportions, using bands as accessories, and to satisfy the eye, making the balance complete. If you practice divid-

ing first a square or rectangle and then a circle in pleasing proportions, with lines at first and then some form, the eye will soon become trained and it will be a great delight to study and understand the designs of master decorators, just as musicians understand and appreciate classical music.

After the design is drawn in pencil upon the china then comes the important question of color. There must be a pleasing balancing of the dark and light spots of the design.

One color should not "come out from the object" so to speak, or form unpleasant silhouettes with the background. This is not always noticed when the object is close at hand, but if held off or held before a mirror, the defects may be plainly seen.

Try the simple things first, then after a while the other designs will all appear clear and easy to follow. But whatever is attempted have it *good* of its kind.



FORGET-ME-NOTS—ALICE B. SHARRARD

WASH in the lightest blossoms with Deep Blue Green or Night Green, keeping the tone very delicate, the highest lights almost white, using the same blue for shading. For the shadowy blossoms add a bit of Carmine to the blue, enough to give warmth to the local tone, adding more Carmine for those in deeper shadow, subduing all in keeping with the soft color of the blossoms in high light. The centers are painted with Jonquil Yellow with a touch of Deep Red Brown

and Violet of Iron. The buds have a purplish hue, made by a light wash of Carmine. Paint the leaves and stems a soft yellow green, made by mixing Yellow, shaded with Brown Green and Green No. 7, in darkest parts. Put in the background with Carnation and Ivory Yellow, blending into Copenhagen Grey and Dark Green No. 7, in darker portions. Strengthen the whole in second firing, keeping the colors soft and delicate as the study suggests.



DESIGN FOR FISH PLATE—ADELAIDE A. ROBINEAU

THIS fish plate design can be carried out in blue, leaving the white china for outlines. A Copenhagen Blue is most satisfying. Combinations of color are also very pleasing with the white outlines. For color schemes we suggest: Ground, Tint of Celadon, or Grey Green; sea weed, Celadon or Grey Green, dusted; crab, Copenhagen Blue, not too dark.

First draw the design delicately in India Ink, tint the rim Celadon; clean out outline, then rub the powder color Celandon or Grey Green into the tint on the sea weed, and Copenhagen Blue into the tint on the crab; dust off superfluous color and fire.

For the second fire, the color can be strengthened with the brush wherever necessary, and the dark outlines added in Copenhagen Blue if desired. A tinted ground of Yellow Ochre, the sea weeds in Grey Green, and the crabs in Copenhagen Grey, would be effective.

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CLAY IN THE STUDIO

Charles Binns

EVIDENCES are not far to seek that the persons who were once called "amateur decorators" are fast becoming artist potters. The law of survival of the fittest must work its inexorable way, and those who refuse to bow to the inevitable will be swept away. From a social and humanitarian point of view, it is sad that those who have devoted years—often their best years—to certain lines of work, suddenly find that fashions have changed and they are needed no longer. Some there are to whom change means ruin, but there are others, and we venture to think the vast majority, to whom change is welcome as the best evidence of progress.

For example, ten years ago, the china decorators who attempted to produce conventional design were few indeed, while to-day they number the best and most progressive mineral painters in their ranks. This change has been a source of satisfaction to the critic and a blessing, even if in disguise, to the artist. And now a further change is impending. When, at the World's Fair, certain foreign jurors criticised the work of American Mineral Painters on the ground that much of the china was European and none was made by the decorator, some active brains got to work. There was aroused a general feeling of dissatisfaction and the question was argued "Why can we not make our own ware?"

Circumstances have since then been tending towards the solution of the problem and it seems that the way is rapidly opening towards the consummation. What, then, is to be the end? For what goal is the artist potter to aim?

In answer to these questions it may be said that the courses are various and the goals many. There may be a development of underglaze painting but this pre-supposes a ware on which to paint. The delights of glazing are open, but again, ware to glaze is necessary.

Let us then attack the problem from the very beginning and endeavor to show how the embryo potter, who is already an artist in feeling if not in fact, may give expression to the thought which lies dormant within.

The first need is the clay. Nay, that is hardly a fact. The first need is the impatient artist soul, aching for action; nor is the clay even the second need, for the nature of the clay is determined by the kiln, but this part of the problem is in a fair way to be solved to the satisfaction of all concerned, so that it will be best to assume a kiln capable of a temperature sufficient to melt cone No. 2 (2175° F.). As reference will be made from time to time in these papers to the afore-said "cones," it will be well to explain at once what they are and why they are used.

Dr. Seger, the German ceramist, some years ago undertook to construct a series of test pieces which should indicate by melting, the temperature in which they stood. By mixing together lime, feldspar clay and quartz with certain fusible ingredients, he succeeded in graduating his compounds so that cones or pyramids made from them would bend over and melt in regular succession as the heat was raised. These Seger cones are now made in this country by Prof. Edward Orton of Columbus, O., and are graduated from number 010 to 01 and from 1 to 17. No. 010 is the most fusible of the series and its melting point corresponds with that of silver. The lower numbers count downwards, so that 03 is softer than 01. The higher numbers count upwards, so that 3 is harder than 1.

Hard pottery needs a temperature of about cone 9 for body and cone 6 for glaze, but soft pottery made from natural

clays can be burned at cone 01 or 1 and glazed at cone 06 to 03. The cones cost one cent each and will keep indefinitely. They cannot, however, be used more than once.

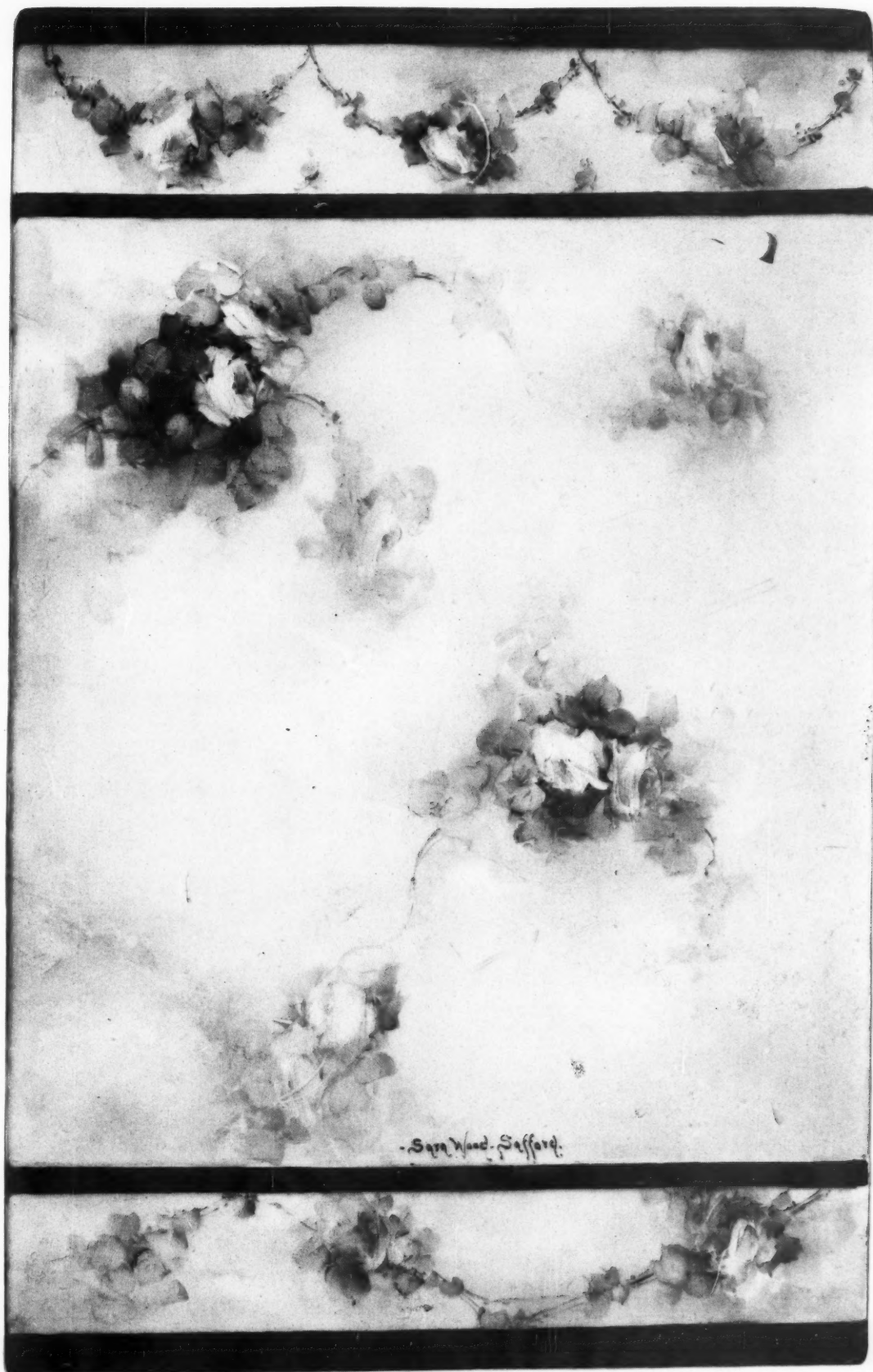
In use, the cone is set on a morsel of clay so that it will not fall over, and is placed in the kiln where it can readily be seen. When the heat reaches the required degree, the cone softens and bends over, collapsing finally and melting to a glass or slag. On a large scale it is customary to use cones of several numbers at one time, the softer to give warning and the harder to show the completion of the burn. A kiln, then, which will melt cone No. 2 is desirable. Now let not the artist who has not such a thing throw down this paper in disgust, exclaiming that the impossible is demanded. A friendly pottery, even a brick yard, may be made use of. The heat of a brick kiln is somewhere about the heat necessary and some pieces of pottery enclosed in a sagger may be safely burned therein.

In consequence of the editor's request to avoid technicalities, explanation must here be given of what a "sagger" is.

Pottery kilns are of two main classes, open and closed. The latter are called "muffle" kilns. They are of the type generally used by mineral painters and the essential part of their construction is that the flame does not enter the kiln itself but circulates around the walls. In an open kiln the flames pass through the firing chamber, and hence the ware must be protected. This protection is accomplished by enclosing the pottery in saggars or cases made of fire clay. These saggars, when full, are piled one over the other in the kiln, the bottom of each forming a close cover for the one below. These saggars can be purchased cheaply from most potteries and can be used repeatedly until broken.

By this time readers will be saying "cut the cackle and come to the 'osses'" and it seems as if the way were clear for the day at last.

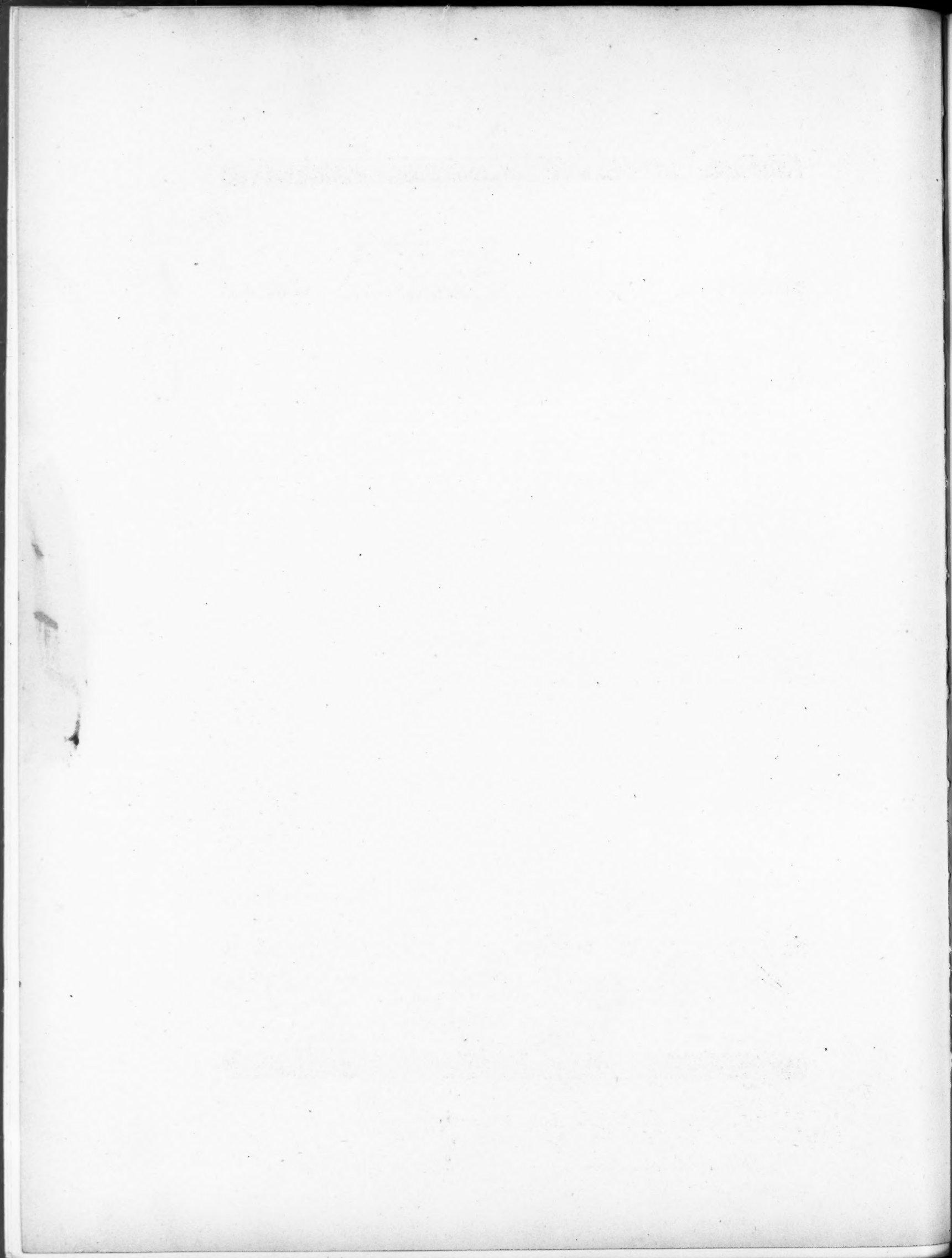
Clay as a means of artistic expression is valued on account of its plasticity, but clay which is highly plastic is unsuitable for pottery on account of the extreme difficulty of drying without damage. In studio modeling, it is an advantage for the clay to remain moist, and glycerine is often added to accomplish this but the potter wishes his clay to dry rapidly and without warping, for then it will burn safely. This property is termed the porosity of clay, not the porosity of the burned ware. The two have no necessary connection but the porosity of the clay mass. The extent of this porosity is a matter of experiment. It can be increased by the addition of fine sand to the clay. Some clays are found having the right amount of plasticity and porosity; some have too much of one or the other. In most parts of the country good clay can be found. Just below the surface soil of the garden lot there will be, likely, either clay or gravel. The latter will yield no satisfaction but the former may be made to serve. In dry weather a good supply should be dug and stored in loft or barn for use. Clay is more easily worked when quite dry than when damp and tough. Spread out on the floor it is crushed and sifted to remove stones, and then the dry powder is sprinkled into a large vessel full of water. By thus adding the clay to the water rather than the water to the clay, a perfect soakage of each particle of clay is secured. The mixture of water and clay, called slip, is now well stirred, sticks and leaves floated off, and allowed to settle for three or four minutes, the liquid being carefully poured into a second vessel; wooden buckets will answer well. A second supply of water is added to the sediment, again stirred and poured off. At the bottom of the first vessel will now be found all heavy



LITTLE ROSES—Mrs. SARA WOOD SAFFORD

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sand, fine gravel and stones that have passed through the sieve. If there appears to be much clay with the sand a third washing may be resorted to, if not, the sediment is thrown away. There will also be found some sediment at the bottom of the other vessels but unless this be very coarse it may be left to form a part of the clay. Here is where the plasticity and porosity of the clay are adjusted. If too plastic more of the sandy sediment shall be included, if too porous a third and fourth washing will remove the sand.

The slip is now left to stand over night and in the morning the clear water is poured away. The clay may now be gradually thickened by evaporation, stirring from time to time, or the operation may be hastened by the use of plaster slabs, called "bats" to absorb the water. [TO BE CONTINUED.]

STUDIO

Mrs. Mary Alley Neal has taken a studio and class room at 152 West 23rd street, New York.

NOTES

Miss Cora Wright has a new studio at 19 West 24th St., New York. In addition to her porcelain work she is doing some fine book cover designs.

Miss Overly has a very attractive new studio at 28 East 23rd St., New York, where she is teaching pyrography and leather decoration in connection with her regular work.

Mrs. Anna B. Leonard has a class in pottery making at her studio, as well as classes in design under Mr. George Williams' instructions.



ROSE DESIGNS—SARA WOOD SAFFORD

PAIN in color very thinly, clearly, crisply, for the first firing Use a very thin wash of yellow in light part of rose and carnation in the warmer tones.

Make a grey of violet and yellow for cool grey shadows and violet with carnation for deeper, warmer shadows.

In the second painting, wash rose over carnation and softly blend over the yellow. Paint the red roses with ruby.

For a yellow rose use lemon and Albert yellows, with yellow brown in the "breast" of the flower. The greys for the yellow rose may be made of violet and yellow, or neutral

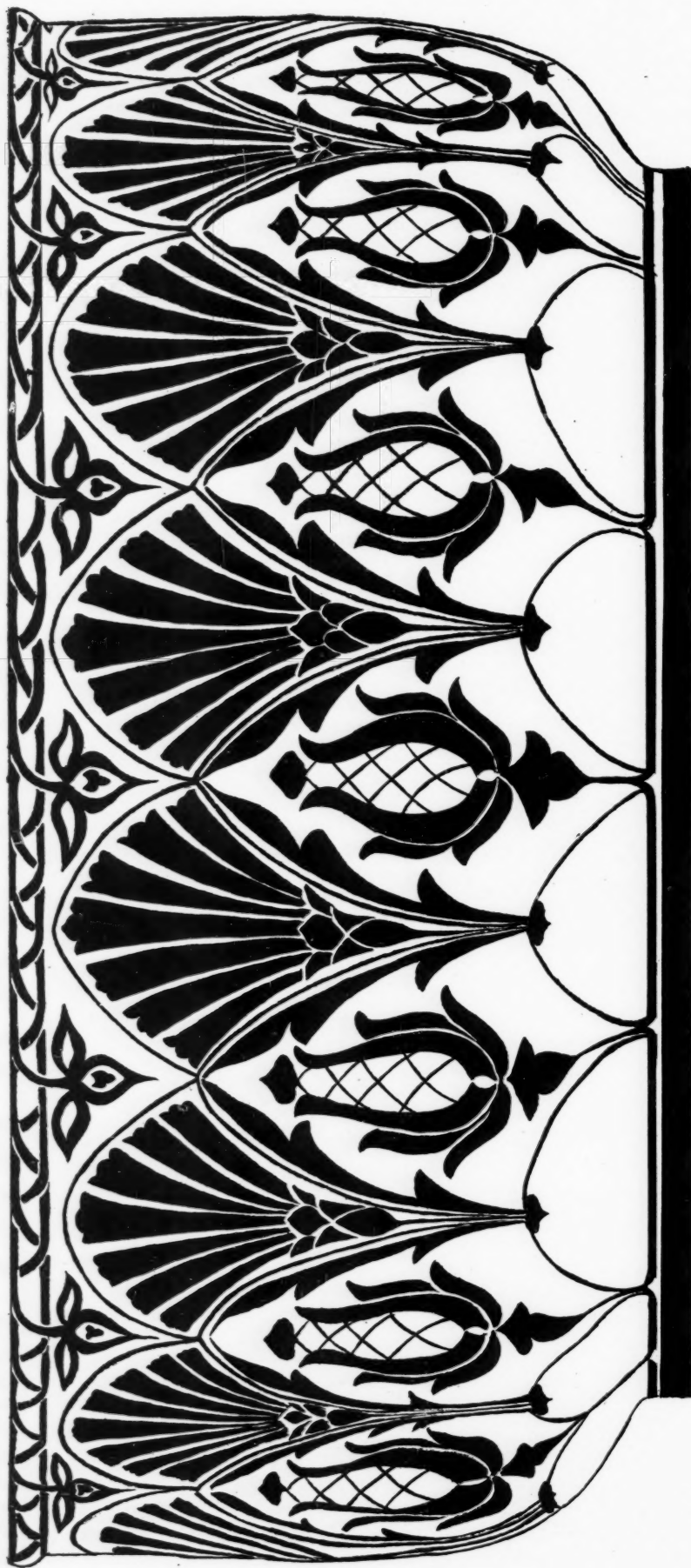
yellow may be used very pleasingly. Apple green, yellow green, brown green, blue green and dark green are used in the leaves.

A touch of carnation or brown pink may be used with greens to give warm, tawny color for foliage.

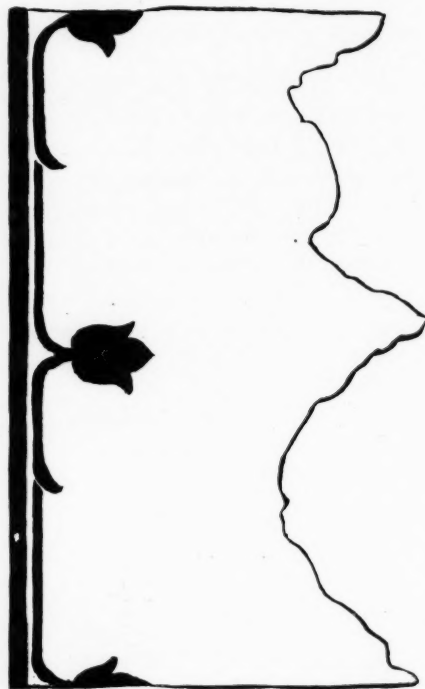
Violet, with light greens, will give the soft grey green effect.

Yellow and yellow brown are happy sunny colors for background, and violet and blue green may be used for colder tones.

Try and keep colors soft, clear and tender throughout each painting.



DESIGN FOR BOWL—JEANNETTE KIMBALL



THE ground of this bowl is dull blue, the fan shaped flowers dull violet, those with cross bars a pinkish ochre. The balance of the design is in dull green with gold outlines. The background of small border at top is a lighter green. Design inside bowl is gold on a cream ground.

DESIGN FOR PLATE

Julius Bauer

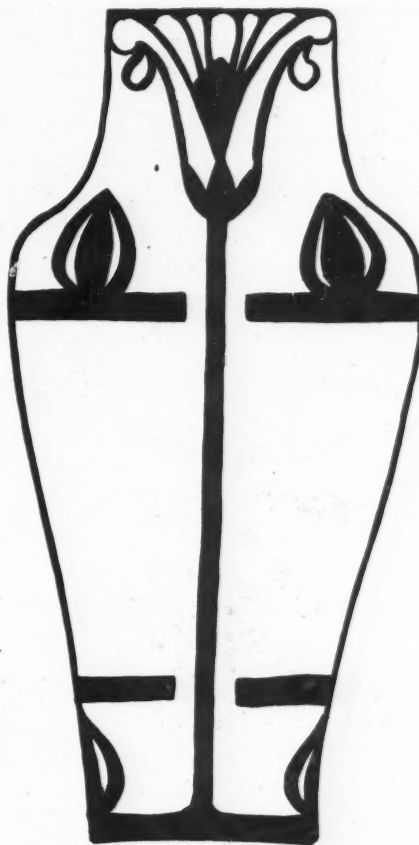
THIS design can be treated in various ways. One treatment is: Tint the plate an Ivory Yellow all over, dry it, draw the stems and lay in leaves with Moss Green and a little Yellow; cut out the flowers, lay them in and shade them with Pink, Calise, Canary Yellow and Yellow Brown. Keep flowers forming the centre deeper than the outer ones. The little berries lay in with Yellow Red.

Second fire: Tint border over with Brown Green, the centre formed by the flowers, Yellow Brown, dry, cut out flowers and leaves and strengthen colors in flowers and leaves if necessary. Third fire: Outline leaves or flowers as much as you see fit; draw border lines and put gold dots on brown or green tints in border. Some of the flowers, the centre ones, may be done in Yellow Red with some light Pompadour put in.



JAPANESE BRIC-A-BRAC

At times the public hears of fancy prices given for old fashioned china and other articles of "vertu." Many are disgusted to see hundreds of dollars given for a single article of "crockery," and thousands for a set, complete or "otherwise." It appears that the wealthy Japanese have quite as great a weakness with regard to their own peculiar ware, with landscapes and pictures that exhibit a delightful and entire absence of "perspective." Many rich Japanese connoisseurs are willing to pay prices for native artistic objects which no Englishman would think of giving for the same articles. A cup of stoneware, covered with lustrous black glaze, having ash-covered spots (no great beauty, apparently), fetched a sum equivalent to £300 sterling. Evidently the Japanese have their foibles.—*Pottery Gazette*.



Suggestion for pottery decoration by George Hoel.



DESIGN FOR PLATE—JULIUS BAUER



LOCUST BLOSSOMS—JESSIE M. WASHBURN

THE color scheme is: flowers, white, with touches of Lemon Yellow near base of petals; the little cup at base of unopened buds of Violet of Iron, shaded with Bischoff's Dark Brown; leaves a soft Yellowish Green, older leaves, Grey

Green. Background, from Lemon Yellow in lightest part, through Yellow Brown, into deep rich Browns in darkest part.

The flowers and color scheme are especially appropriate for a chocolate set.



LOCUST BLOSSOMS—JESSIE M. WASHBURN



ROSES—MARY ALTA MORRIS

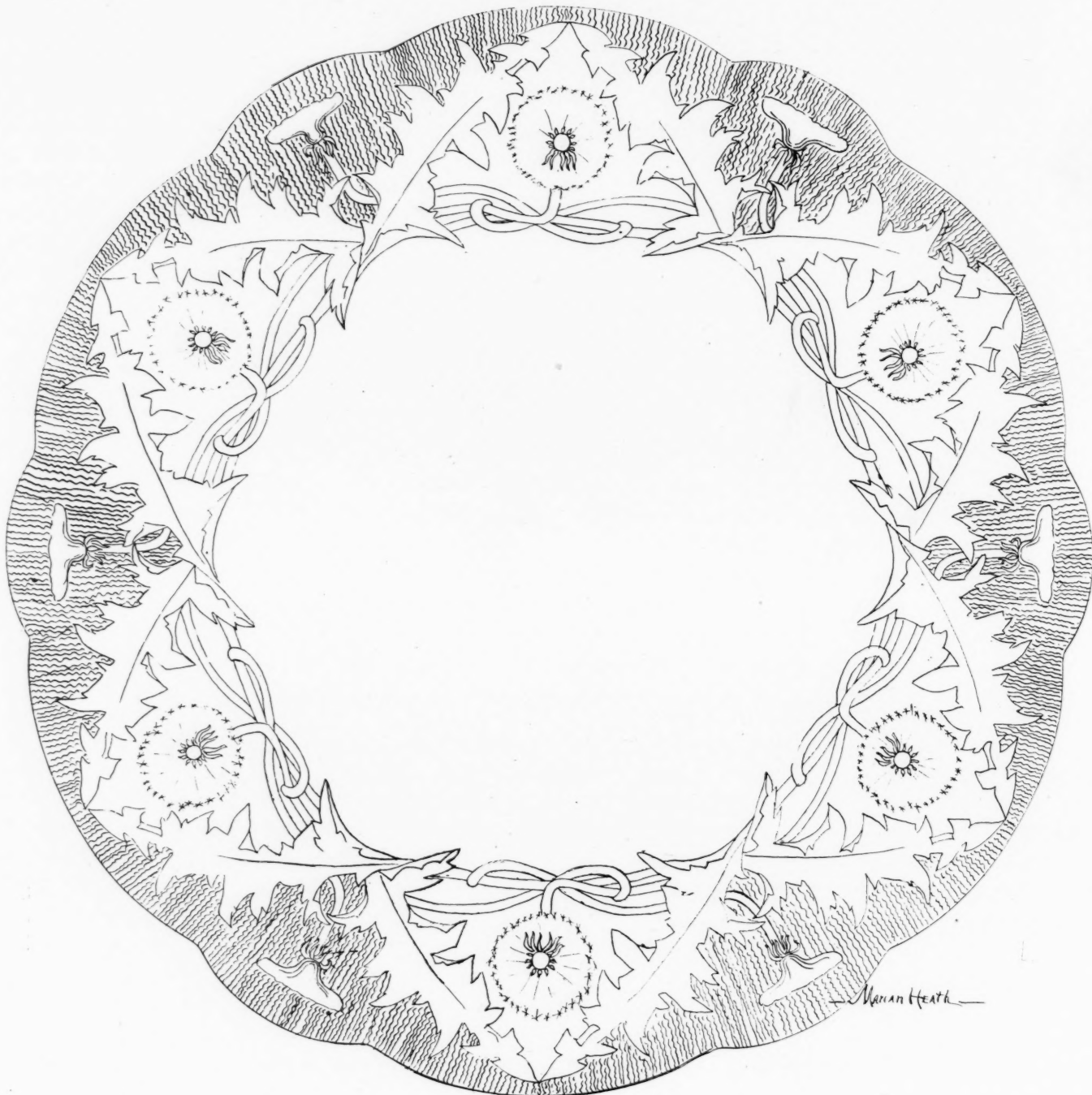
TREATMENT FOR VASE IN VERBENAS (Page 150)

C. F. Ingerson

CONSIDER the study in masses of light and shadow. Wipe out the prominent flowers in each flower cluster, keeping the edges of the petals soft against the "open" background which should be washed in first, using a grey composed of about equal parts of Yellow Green, Banding Blue and Rosa as the prevailing color.

Under the principal mass of flowers, relieve the grey tones with yellows and browns.

For shadows in the white cluster, use Grey for flowers, Ivory Yellow and a suggestion of Yellow Green. The centers of the white flowers are a light violet. The cluster just above this one is a delicate pink. Use Rosa for flowers; centers, Lemon Yellow. The dark clusters are painted with Ruby Purple. Keep the leaves simple, using yellow, brown and olive greens. Wash in shadow clusters while background is wet.

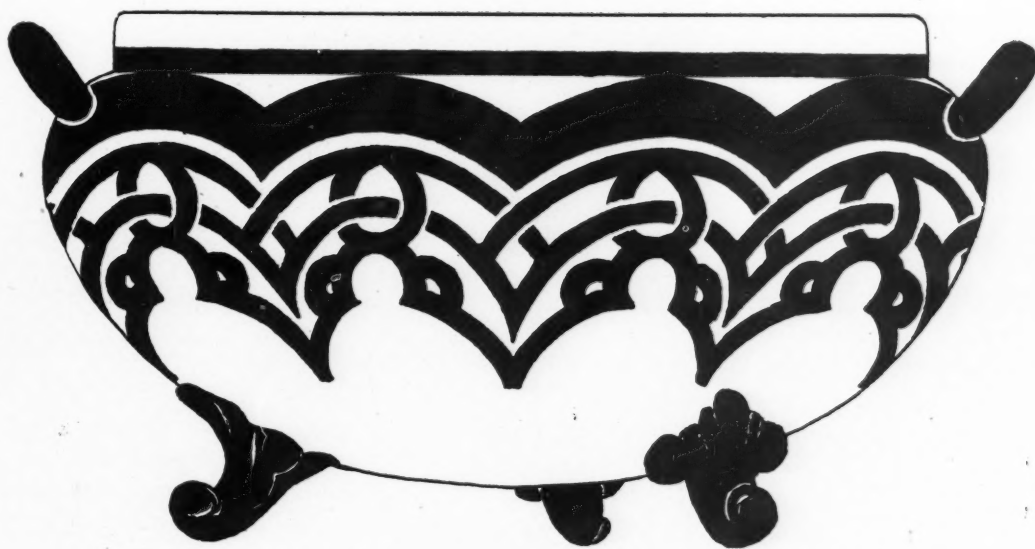
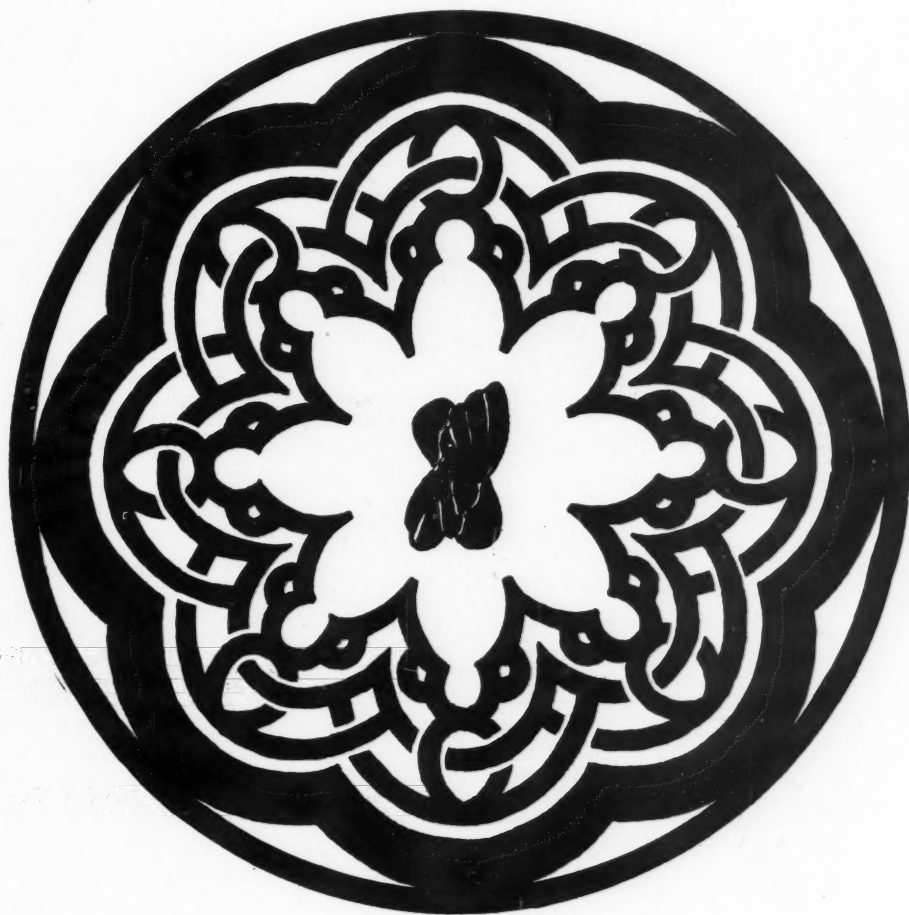


SALAD PLATE—DANDELION—MARIAN HEATH

FIRST FIRE: Outline design with black mixed with sugar and water. Dust lightly with Royal Green the dark portions on the edge of plate, tint the remaining portion with Chinese Yellow and fire.

Second fire: Paint the leaves and sepals with Royal

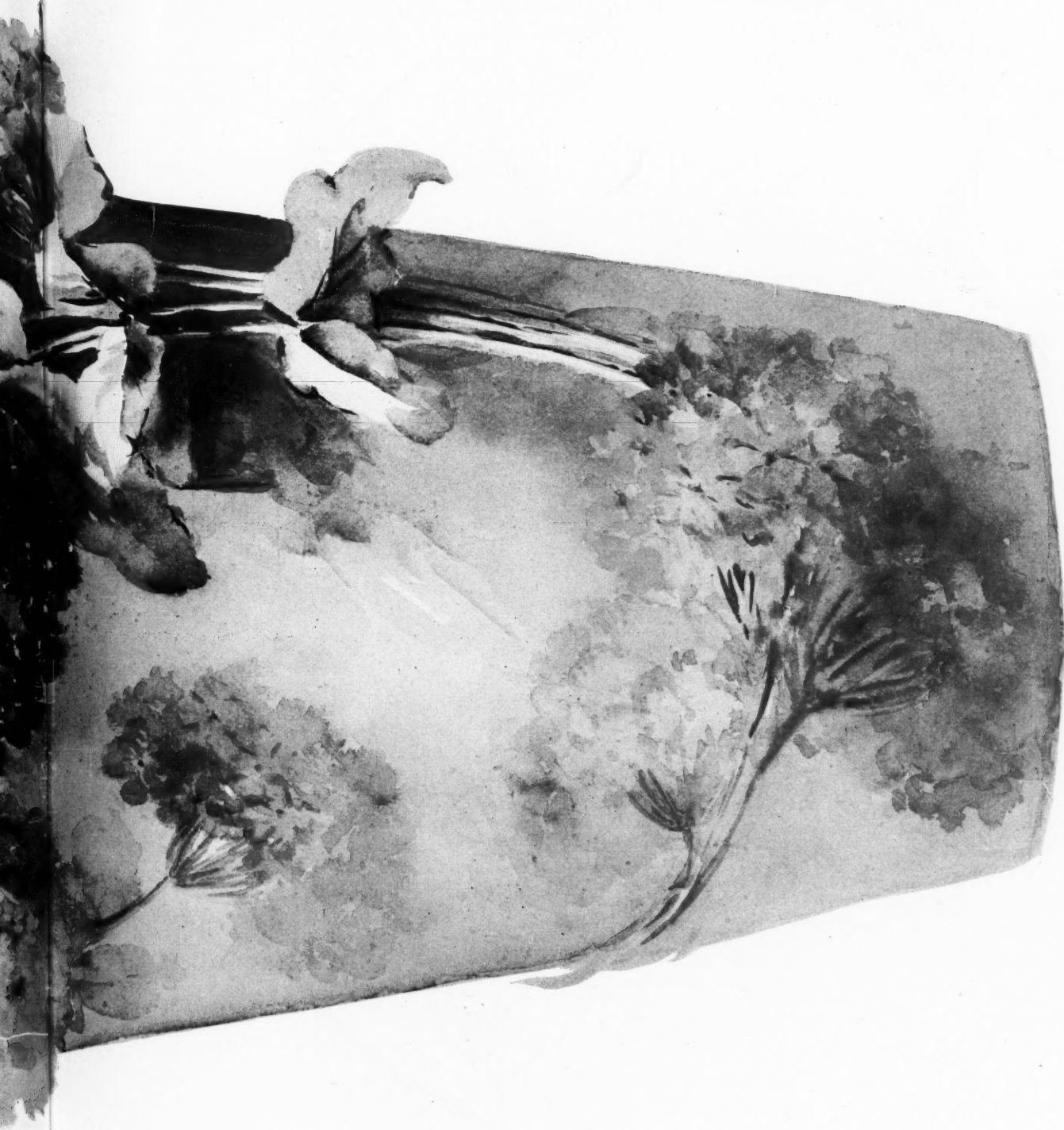
Green shading slightly toward the stems. Stems Greyish Green very pale, also the rays in the full blown flower. The irregular star shapes are white enamel. Fill in the triangular space behind the flowers with tiny stars of gold. Outline all with black.



BONBONNIERE—MENTION—ROCKWOOD MOULTON

THIS design can be executed in one or two shades of gold on white, lustre or tinted ground, with or without outlines in black or red, we suggest gold with black outlines on yellow brown, or it can be carried out in two shades of blue or blue and green.





VASE IN VERBENAS—SECOND PRIZE—C. F. INGERSON

(Treatment page 148)

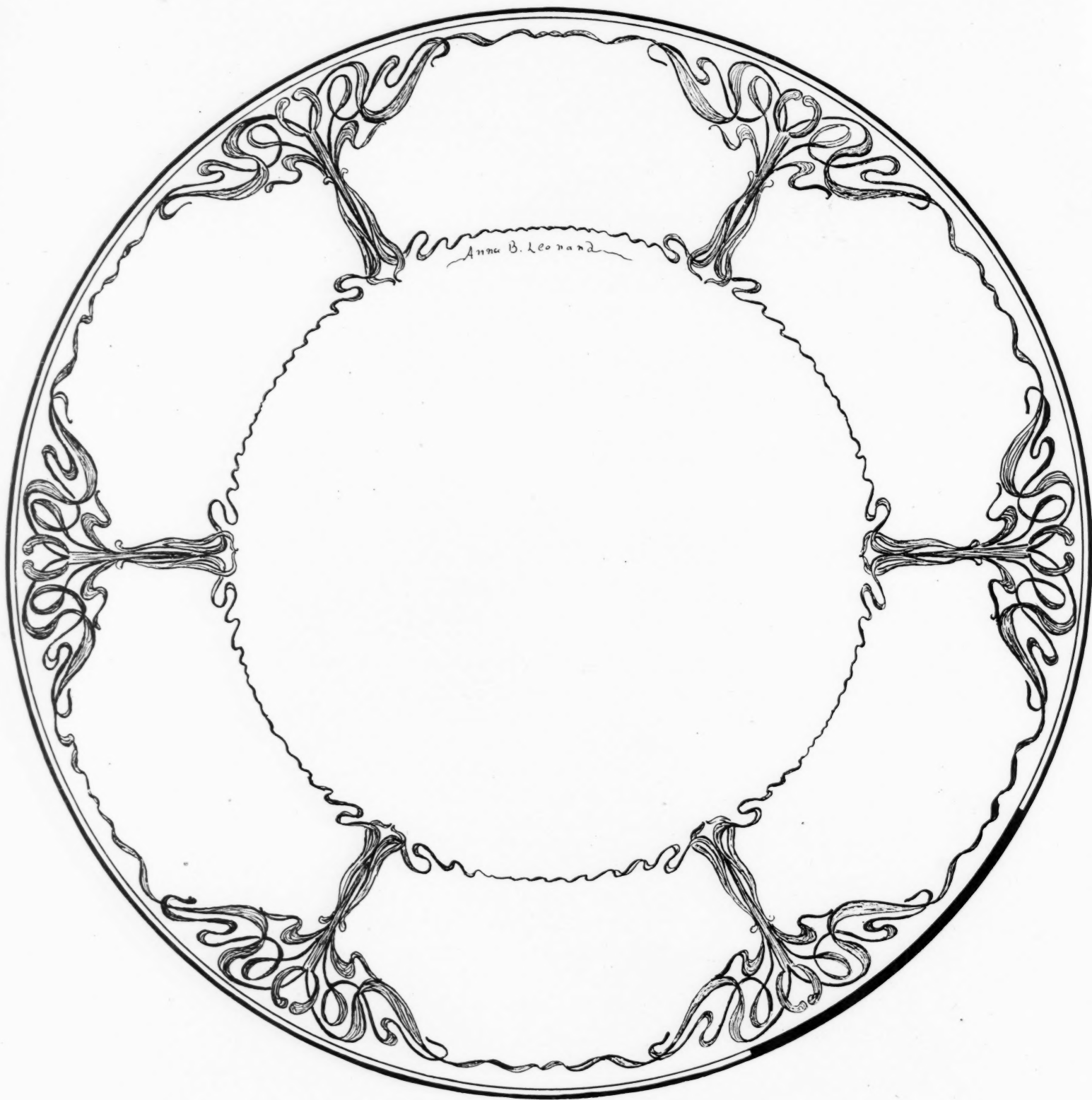


PLATE DESIGN—ANNA B. LEONARD

THIS design is intended for white and gold plate, the scrolls to be carried out in raised gold, the raised paste being applied solidly, with the ridges showing as in the illustration. This effect is accomplished by using a sable water color brush, which is flat and has a fine point, enabling one to put on the paste and model it at the same time. First divide the rim of the plate into twelve sections, the main line of the design

coming directly upon one line of division and where the design meets upon the division next. Use our plate divider to simplify the work of finding the accurate divisions.

This is done by placing the plate face downwards in the centre of the circles, and marking on the outside rim lines running from the edge towards the centre and which correspond to the twelve divisions on the plate divider, indicated by lines

composed of a dot and a dash consecutively. Turn the plate over and run the twelve lines on the inside towards the centre.

The scrolls may be carried out in color if desired; or a color may be used back of them leaving the scrolls still in paste or flat gold. If the design is carried out in flat gold on a porcelain plate, more delicacy will be given by using a fine sharp outline, either in black, red or bronze. By elongating these scrolls they may be used with good effect upon vases, pitchers or steins.



TO RENAME FAMOUS GARLAND COLLECTION

WHEN the new wing of the Metropolitan Museum of Art is opened visitors will find in the south gallery on the second floor the wonderful collection of porcelains gathered from every quarter of the earth by the late James A. Garland, and so long known as the "Garland Collection." When this opening takes place, however, there will be no "Garland Collection" in the Museum. It will be the "Morgan Collection," being so named after J. Pierpont Morgan, who now owns the collection and has loaned it to the Museum.

Gen. Louis P. Di Cesnola, Director of the Museum, has

decided that the name Garland shall not appear officially upon any of the famous porcelains.

James A. Garland died on July 27, 1900. During fifteen years he had spent a very large amount of his time in collecting these porcelains. He spent more than half a million dollars on them, and when he died they were easily worth more than \$1,000,000, in the opinion of noted art collectors.

Mr. Garland also collected tapestries, paintings, gold snuff-boxes and other costly objects, but the porcelains were his pride. Among the special features of this collection was the "Red Hawthorne Vase."

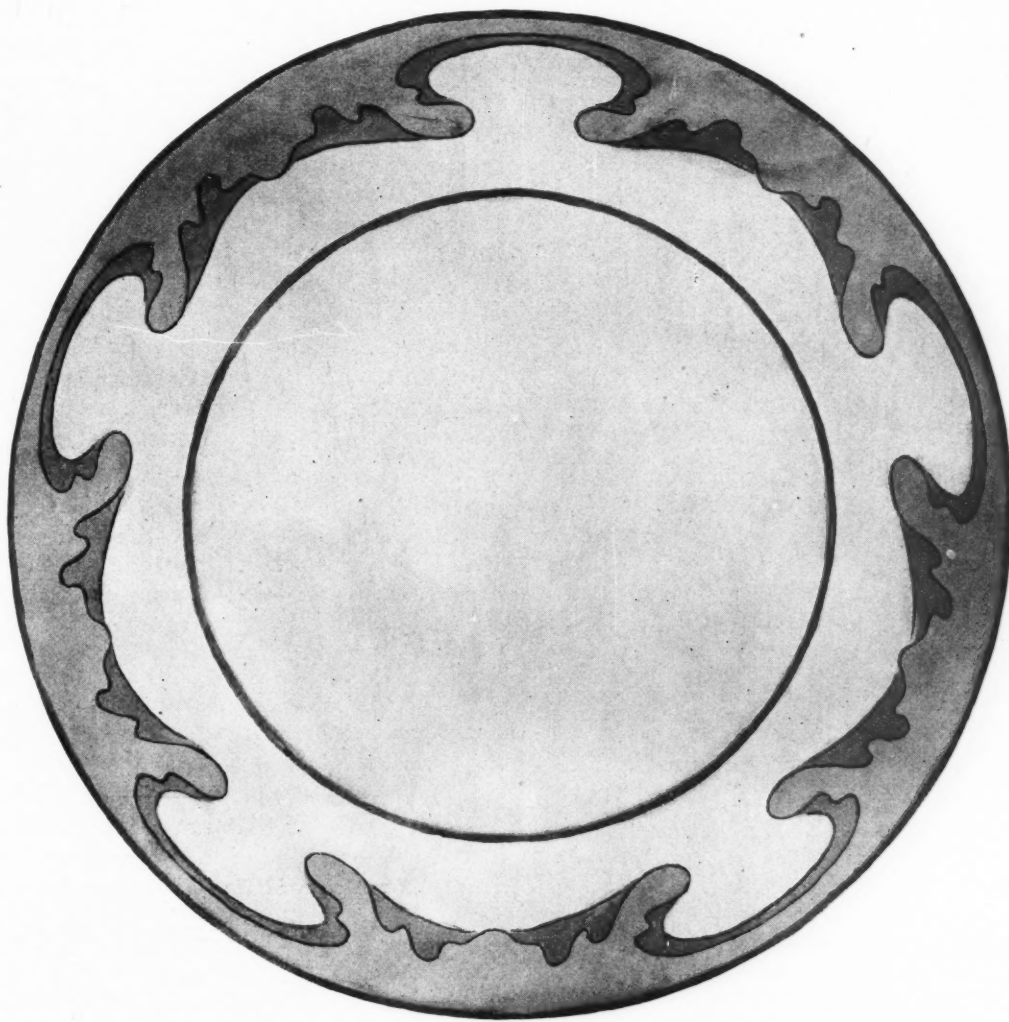
The decision to change the name of this collection, known all over the world as the Garland Collection, will, it is thought, excite considerable discussion. It is possible that Mr. Morgan himself may have something to say about it, and that in the event of any general protest being made, the name may be "Morgan-Garland Collection."—*New York Times*.



IN THE

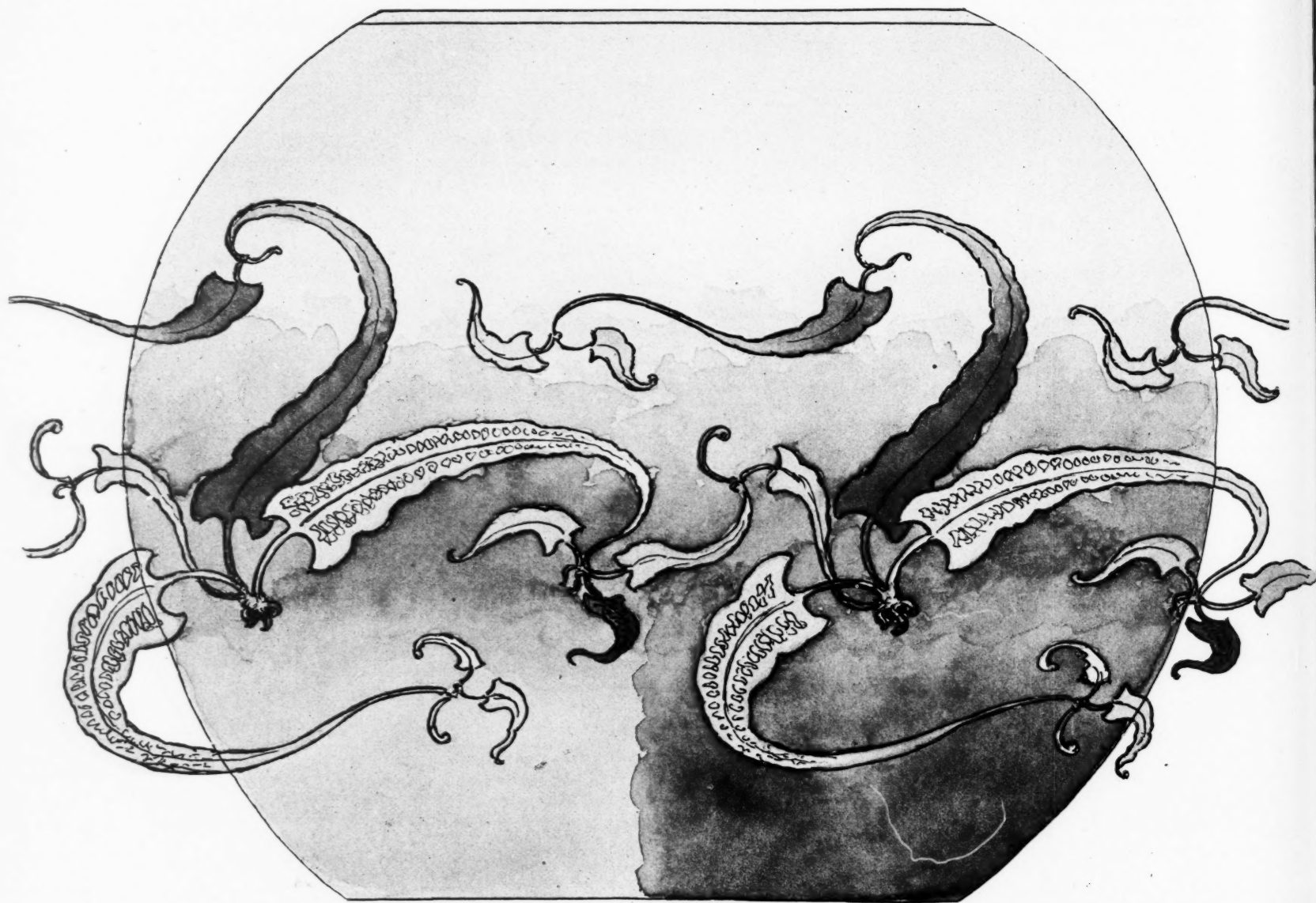
SHOPS

The Watch Hangers and Stick Pins in different shapes, placed on the market by Mrs. Filkins, are something that will appeal especially to those seeking novelties, for Christmas gifts.



SEAWEED DESIGN—MIRIAM SAUNDERS

Paint this design in two tones of Delft or Copenhagen Blue, or Delft Green. Outline in deeper tone of the same.



LAMP SHADE—A. G. MARSHALL

TREATMENT FOR LAMP SHADE

A. G. Marshall

THIS lamp globe should be decorated in varying tones of green. The outlines can be gilded if so desired, or the globe can be tinted any desired color, and the design carried out in raised and flat gold, using two shades—the Roman and Green Gold.

BEAUTIFUL CHINA FOR WHITE HOUSE

WHEN Mrs. Theodore Roosevelt retires as the mistress of the White House she will leave a souvenir which will endear her to future Presidents' wives.

With the change in the interior decorations and arrangements of the White House there will be a new set of china and glassware which will be the envy of every housewife in the country. It is doubtful if there is another set as handsome in use in the United States. The price to be paid for this porcelain service is not to be divulged, but it is said to be about \$30,000 for the eight hundred or more pieces.

When Mrs. Roosevelt began her duties in the White House she found that the china for state occasions and large

receptions had been in use since 1880, having been selected by Mrs. Hayes. The first social function given by President Roosevelt showed that the service was entirely inadequate. This service is very handsome and cost \$25,000, but time and servants have left their marks upon it. It was designed by Theodore R. Davis and the decorations were American fauna and flora. It was manufactured by Haviland & Co., of France. The designs were made in water color, and although in nearly every instance they were bold and striking, they were difficult to reproduce upon porcelain with hard mineral colors. To successfully accomplish this it was necessary to invent new methods and have recourse to peculiar mechanical appliances.

Mrs. Roosevelt sent nearly a year ago for Charles M. Van Heusen, of Albany, and commissioned him to visit the noted factories with the idea of submitting a collection of china and glass for her inspection. President Roosevelt was very much interested in the matter and took part in the discussion relative to what should be selected. It was decided that the great seal of the United States, which is so rarely seen now that few are acquainted with it, should be enameled on the service. Then the hunt for samples commenced.

After several months of searching Mr. Van Heusen submitted to President and Mrs. Roosevelt seventy-eight different

and exclusive designs. They ranged in price from \$18,000 to \$50,000. Noted decorators of china had been at work for months, and possibly never before has there been such a beautiful collection of original designs in ceramic art presented to the consideration of any one with a similar idea in view. It seemed as if any taste could be gratified. Deep rich reds, beautiful blues and yellows, rose Du Barry and the different shades of green of the very simplest treatments that can be imagined were submitted.

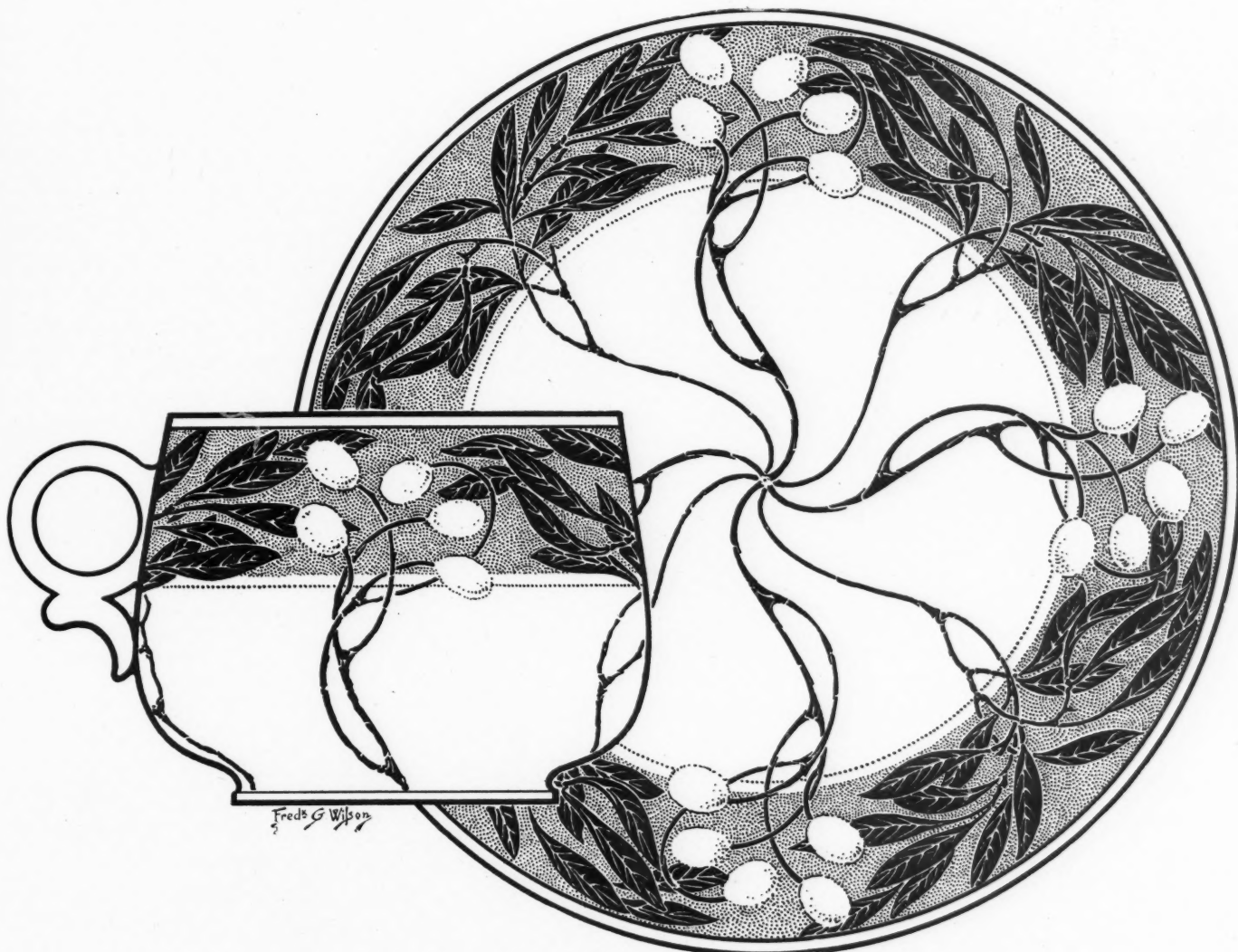
It was a hard matter to arrive at a selection, but Mrs. Roosevelt was determined that the design should be simple and not at all gaudy. Assisted by her husband, Mrs. Roosevelt finally selected for the White House service a simple Colonial pattern in gold, with the obverse of the great seal of the United States enameled in color as the decorative feature. It was made by Wedgwood. This design will be exclusively for the White House and copyrighted. It is the first time that the great seal has been used for such a purpose.

That there might be no flaw in the service, Mrs. Roosevelt declared the manufacturers should take all the time they needed to have a perfect set. It is expected the service will be ready for use at one of the January functions in the White House.

The White House service will consist of fifteen dozen dinner plates, ten dozen breakfast plates, ten dozen tea plates, five dozen bread and butter plates, ten dozen soup plates, eight dozen after dinner coffee cups and saucers, ten dozen teacups and saucers, ten dozen oyster plates, ten dozen fish plates and twenty-four platters.

The glassware is also strikingly beautiful. It consists of 144 pieces. The goblets are very thin and so fragile that the slightest pressure would break one.

King Edward has just placed an order for a china set to cost \$90,000 and another set which is only a few thousand dollars cheaper. Russia has the finest china sets in the world, the Tsar having one for which he paid \$250,000.—*N. Y. Times*.



DESIGN FOR CUP AND SAUCER—FREDK. G. WILSON

THE Arbutus or Strawberry tree is found about the Lakes of Killarney, in the woods in Muckross, and at Glen Gariff, near Bantry. The rough bark is rather a reddish brown, the leaves are stout, simple shapes, slightly serrated, with smooth, dull, glazed surface, not unlike Bay leaves. They are a mellow green, with touches of yellow and red on their edges. The berries first appear green, and when ripe become

a gallant scarlet, with a very rough surface, the short stems which carry them are a purplish red.

The cup and saucer design can be carried out in gold on a band of yellow brown lustre, the berries being in green lustre, or berries scarlet lustre (Ruby over Orange), on a black lustre ground, the design being either in green or Roman gold; or the entire design can be carried out in greens.



This illustration combines two rare specimens of Billingsley's undoubted early mannerism. One is from a plaque in the collection of F. Walker Cox, Esq., Beardsall, Derby. The other is the famous 'Prentice plate' in the Derby Museum, painted by Billingsley for Duesbury, as a pattern for the boys at the Derby factory to learn from.

THE COLLECTOR

BILLINGSLEY ROSES ON OLD CHINA

Mary Churchill Ripley

ONE has to study very carefully and very critically, in order to feel equipped to decide between the claims of pottery and porcelain made a century or more ago. All prejudice in favor of marks must be done away with, and quality of paste and styles of decoration must be conscientiously considered.

To show how easily one may become confused in forming estimates, let us take the story of the migrations of a single potter artist to illustrate how neither marks, material nor decoration alone can determine the claims of productions.

During the early period of the Derby factory, influences from outside had marked its productions, as both the Chelsea and the Bow potteries had been bought by Duesbury, the owner of the Derby works during part of the last quarter of the eighteenth century.

In 1774 the widowed mother of a boy named Wm. Billingsley, apprenticed him to Mr. Duesbury for five years. During this apprenticeship young Billingsley showed wonderful skill in painting flowers, particularly roses, and when people ordered goods at the Derby pottery they were apt to order that they be painted with Billingsley flowers. After the apprenticeship was over an agreement was entered upon and Billingsley remained with Mr. Duesbury for 20 years, growing more and more skillful and proficient in his work, becoming an artist of rare skill.

For 20 years, then, goods bearing the Derby mark were,

in all probability, decorated by Billingsley, when the pieces were of importance.

At length, Billingsley felt that he would listen to some of the overtures made to him by other potteries, and he received many offers. Interested people wrote to Mr. Duesbury, saying "you cannot afford to lose Billingsley, for no one will ever do flower work as well as he; and besides that, if he goes to any other pottery, the goods he turns out will rival Derby goods, and you will be at a loss to know what to do."

Billingsley however *did* leave Derby and entered into an engagement with Mr. Coke at Pinxton, about 1799 (dates

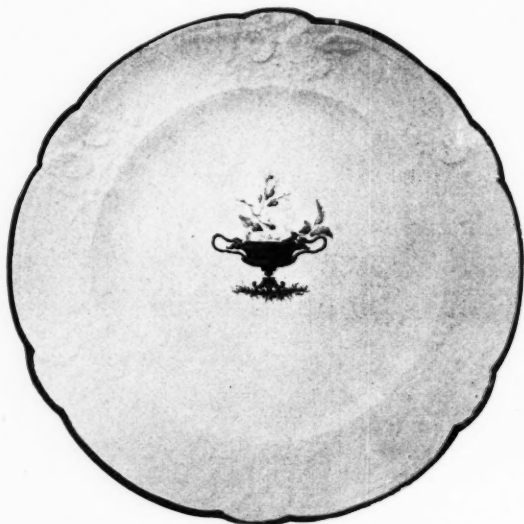


Plate of Nantgarw china in the Cardiff Museum. Decorated by Billingsley in his earlier (or Derby) manner, with a vase in green, containing a single, delicately formed rose. It is either one of the original service made for George IV, when Prince Regent, or a close copy of it.

vary given by authorities). Here he invented a new paste called "granular body," which had the appearance, because of the flint in its composition, of fine loaf sugar. He also made other discoveries and inventions. Now, unless investigations be carefully made, the collector might just here form false

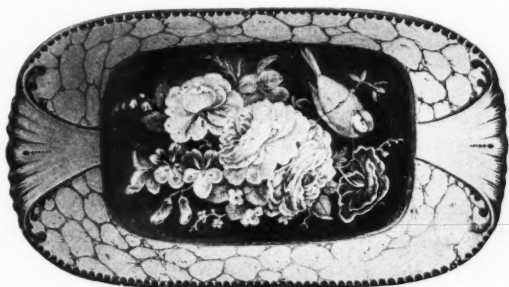


Plate of the best Nantgarw china from the collection of Mr. Drane, Cardiff. Decorated by Billingsley with the rose, passion flower, stock, etc.

estimates, imagining that after having removed to Pinxton at the height of his powers, Billingsley would have produced goods rivalling those turned out by him at the Derby factory,

and the fabulously high prices asked for "Pinxton China" (articles generally numbered but rarely marked, though some of them bear the letter P over glaze in red) and its great rarity, confirm these conclusions. Such is, however, not the case, or at least experts agree to the statement that while at *Derby* Billingsley did his best work, for he then had but *one* idea, and that to *paint* as well as he knew how, upon most perfectly made porcelain. Having after his removal assumed interests and responsibilities in a pottery where *all* the practical problems fell upon him for solution, he is said to have dropped his palette and to have given his entire time to the development of body and kilns.

Pinxton pieces therefore must interest us more because



Dish of Nantgarw china from the collection of Morgan S. Williams, Esq., Aber-pegwm. Decorated by Billingsley with bird among flowers.

of the development of paste, than for increased skill in flower painting. The arrangement between Coke and Billingsley was of short duration. Various changes were made and Billingsley bought plain white Staffordshire porcelain and did some independent decorating, before he went to Worcester under an engagement to work for the pottery there. His work while in Worcester commanded high prices and "Billingsley Roses" on Worcester porcelain are much appreciated by those who possess Worcester of that period.

Later, with his son-in-law, he started a pottery at Nantgarw, under the firm name of "Billingsley & Walker." Here they developed their ware, and sent a sample to the govern-



Two small two-handled cups of the finest Swansea china, from the collection of W. Graham Vivian, Esq. Painting attributed to Billingsley.

ment for analysis and recognition, hoping to receive government aid. The result of these proceedings was the final purchase of the works by Mr. Dillwyn of Swansea, who transferred all material to Swansea. Mr. Dillwyn was warned by Messrs. Hight & Barr of Worcester against "Billingsley & Walker." After two years Mr. Dillwyn dismissed the two men, who returned to Nantgarw, where they produced many beautiful pieces which are very rare and command high prices.

Mr. Rose of the Coalport works, feeling that the Nantgarw trade would seriously affect their own, bought up the stock and all their recipes for pastes and glazes, and removed all, as well as the Swansea works, to Coalport, entering into a permanent arrangement with Billingsley and Walker. Thus the Nantgarw factory, just as it was approaching perfection in its productions, was forever closed.

In 1827 Billingsley died. Walker removed to America where he founded a pottery at New Troy—"The Temperance Hill Pottery."

Now observe the difficulties that beset the student. Porcelain cups and saucers, looking much like each other, bear some of them one mark, some another, some are numbered, and some are absolutely without designation, yet each and all may bear indisputable evidence that the *roses* are "Billingsley Roses." By tracing the migrations of the artist, and in this way alone, can we learn how to account for these manifestations, and in this way alone can we become honest judges of wares. We *must* not and we need not make *Derby* and *Worcester* pastes resemble each other in order to *claim* that the decorator painted the roses on both this and that cup. Our half knowledge is at fault, and we must supplement that we already possess by study and investigation. An interest attaches itself to the possessions of one who has acquired a bit of early Derby, a crude piece of Pinxton, and a Worcester cup and saucer, a Nantgarw plate, and a Coalport cup, each one of the articles suggesting at least the work of Wm. Billingsley. To bring to bear upon our collecting this determination to classify broadly, will cause us to use all the side lights available, looking not so much for marks as for *styles* in the art of the potter.

If we are hunting for specimens of wares, one *cannot* find them by studying *decorations*. If we are looking for the work of this or that *artist*, the nature of *wares* will not reveal the knowledge we seek. How easily an artist might buy undecorated plates from twenty different potteries and confuse the unwary by painting all alike.

Silk does not look like cotton, nor satin like velvet. To the educated eye potteries and porcelains are as widely different and yet may be as well known.



Saucer of Swansea china, from the collection of Charles J. Jackson, Esq., Penylan, Cardiff. Painted by William Pollard, one of the best known Swansea artists, who was considered superior to all others in his treatment of the wild rose.

These illustrations are from "The Ceramics of Swansea and Nantgarw, by W. Turner," and are reproduced by courtesy of the publishers, Benrose & Sons, Limited, London.

The last illustration does not properly belong to this article but is given as a specimen of Swansea decorated by one of the best known competitors of Billingsley.

It may be interesting to know that the Derby factory has lately placed on the market some very fine reproductions of Billingsley plates. Specimens can be purchased at Tiffany's.—[Ed.]



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PERHAPS "hibernating" is hardly the word to be applied to our clubs during the summer months, but at all events it suggests a season of suspended animation, and it is as difficult to discover signs of life in them at that time as it is in our friends of the woods in winter. The League has given a little throb of life now and then, but we trust soon the awakening will be complete.

With the coming of September the Comparative Exhibition has again started on its travels, and we are endeavoring to find the impression it is making.

The following has been sent by the President of the Portland China Decorator's Club:

"The ladies of this club wish to express their approval of the League exhibition, which they thoroughly enjoyed. This educational idea is of the greatest value to clubs, so far from the large cities. We are familiar with the style and manner of many china decorators through the KERAMIC STUDIO. Many of the club mentioned names which they were sorry to miss in the list of exhibitors. We hope next year to see their work, and we intend to do our part with the others.

"The shape of the vase selected was good in itself but very unsteady.

"We are very grateful to the wise heads who planned this exhibition, and wish them greater co-operation from the clubs in the future."

We hope to have letters from each of the clubs to whom the exhibit is sent, and shall welcome criticism as well as praise.

The current topic of interest is the new course of study planned by Miss Mary Chase Perry, full details of which have already appeared in the KERAMIC STUDIO. It has already attracted much favorable notice and we hope to present some valuable comments upon it a little later.

The bowl mentioned is in process of manufacture by Mr. Lenox of Trenton, who has shown the warmest interest in the welfare of the League. The fact that it is the design of one of the members gives it an added value.

There are signs that interest in ceramics is developing on a higher plane, and it will be the endeavor of the League to give expression to this growth, but it can only be done by study, work and co-operation.

IDA A. JOHNSON,
 President National League of Mineral Painters.

PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 1010 Chape St., New Haven, Ct., who has charge of this department and will answer inquiries in the Magazine.

Katherin Livermore

DESIGN TREATMENT FOR BELTS

THESE suggestions for belts may be worked out in various ways. The second one is an adaptation from Egyptian ornament; we have just finished one on grey leather treated in the following manner: Burn the outlines, then using a stain made of oil color and turpentine, color the globe a dull red (new red and a touch of black) also the heads and necks of snakes. Upper and lower wing portions, Emerald Green; centre wing, Prussian Blue, used very thin. The orchid and peacock feather designs may be simply burned, or may be made most gorgeous affairs by introducing color.

o o o

POSTER HEAD AFTER MUCHA—ADAPTED TO LEATHER IN COLOR AND LUSTRE—(Page 162)

Maude Crigler-Anderson

THIS design is most successful upon white or pale tan leather as these show the stains in their true colors. Another method: Cut the head and discs from white leather, and apply to ground of any desired color with white glue.

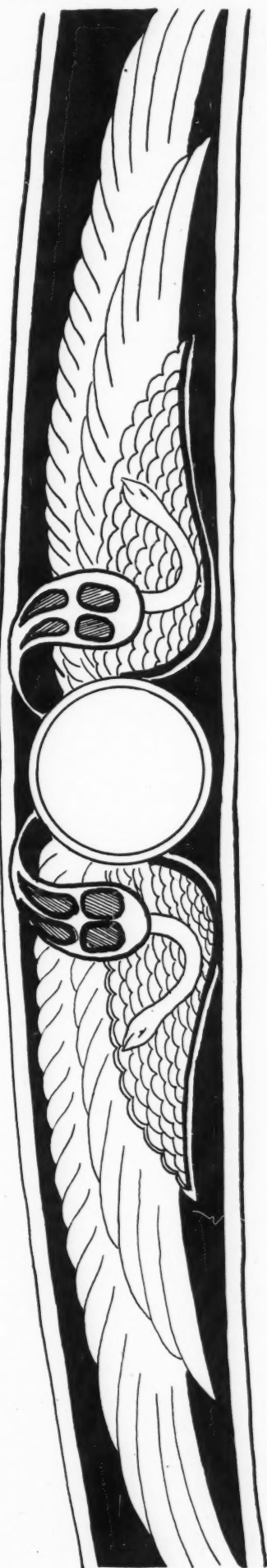
First outline design using heavy lines for outline of face, neck, drapery and hair. Flesh wash, yellow toned with pink and diluted with water to a pale tone. Gain desired depth of color by successive washes, rather than a deep tone in beginning. Even tones cannot be gained otherwise. Lips and cheeks are given an additional wash of pink, being careful to blend the pink upon cheek into the flesh with pure water while tint is wet. Eye a soft black or grey, made by diluting black and toning with blue. Hair black, except a few spaces which show the greenish background color. For drapery, a pale warm grey tone, made by diluting violet toned with black; handle this broadly, do not attempt detail, leave high lights of white leather.

Band on head (which holds the large medallions) of Gold Lustre. For medallions, ground of Dark Blue Lustre, figures, Rose, pale, shaded with Ruby or Carmine Lustre. Band along top of head, Pale Gold Lustre; figures above band in pale tones of Emerald Green, shaded with Green Lustre, others in Rose shaded with Ruby. Treat the budlike ornaments as flowers. Calix of Green shaded with Dark Green, buds of Rose shaded with Ruby, stems of Gold. Use a dash of Gold Lustre on those in high lights, and Violet Lustre on those in shadow. Large hanging ornament, Pale Gold Lustre in high lights, Copper Lustre in shadow.

Discs in background, Pale Violet shaded with Deep Purple. Gold Lustre in high lights, Violet Lustre in shadow, to surround the discs. Background of Pale Grey Green. Circle around medallion in two colors, Gold Lustre and Bright Red stain. Go over the black hair with thin Pyrography Varnish or Leather Glaze. This will avoid the dull appearance it will otherwise assume.

This same treatment can be applied to wood. In this case stain the ground and flesh with oil colors thinned with turpentine and Megilp. The ground against face of Olive Lake toned with Bt. Sienna and gradually lighter tone back and above the head, made by mixture of Olive Lake and Gamboge. Flesh tones of Lemon Yellow, White and Pink Madder in lights and toned with Yellow Carmine in shadow. Stain, simply using shadow color under eye, nose and shadowed part of neck. Burn simply a broad outer circle to form ground for the over-lying hair.

DESIGNS FOR BELTS—KATHERIN LIVERMORE





POSTER HEAD AFTER MUCHA—MAUDE CRIGLER-ANDERSON

ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

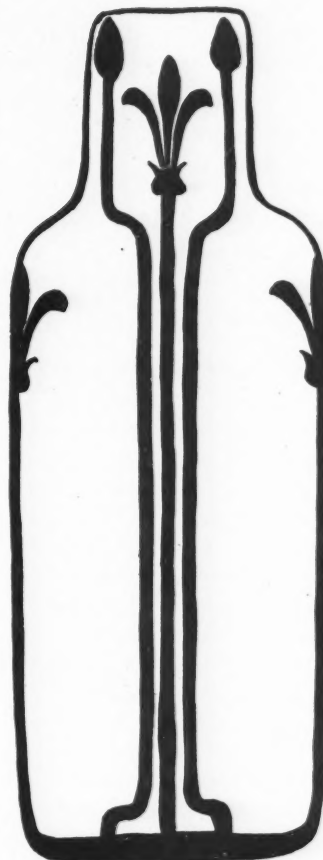
D. B.C.—To intensify with powder color, is to rub the powder into the half dry painting, it makes the coloring much richer without being as heavy as dusted color.

M. E. B. H.—To make true bands on plates where one has no banding wheel the best method is to take a draughtsman's compass pen and after finding the center of the plate, paste a piece of paper on it, set the steel point in the paper and draw the circles in India ink which can then be followed in color. To find the center of the plate set it face down on the "plate divider" sold by KERAMIC STUDIO, mark on back four points forming the four divisions—turn over and extend lines across plate from point to point—the point of intersection will be the center.

Mrs. M. H. G.—The powder color is difficult to handle in tinting, it almost always looks grainy, it is best to use the tube colors for this purpose. The general rule is to use as much fat oil of turpentine as color and flux combined, then thin with lavender until it no longer feels tacky. An insufficient amount of fat oil is usually the cause of graining in tinting. Also be sure and have a very fine silk for pad. If your colors look grainy in painting they also need fat oil.

Mrs. M. C.—There has been some doubt whether lustres are not affected by being fired in the same kiln with painted objects. We have not usually found much harm done in such cases, but it would be impossible to say that they are *not* affected. However, we have often used fresh paint and lustre on the same piece without any ill effect. A kiln with a fire clay muffle is best for lustres but we have seen them come out nicely in iron, well whitewashed.

N. H.—You will find the design by Anna B. Leonard in this number very suitable for execution in gold over your dark blue rimmed plate. Belleek can be fired at the same time with white china in the same kiln, (Revelation) by placing it in the front of kiln—but for the best results it should be fired alone and when you can see through the deep hole an even glaze over the piece it is time to shut off the oil. This is the only way to fire it right.



Suggestion for pottery decoration by George Hoel.

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 October—Thistles, Miss Jeanne M. Stewart
 *November—Study of Hops, Marshal Fry, Jr.
 December—Holly and Mistletoe, Adelaide Alsop-Robineau
 Plate, Arabian Design, Anna B. Leonard

1900

- January—Plate Divider, Isabel May Wightman
 * Silver Pheasant, From the German
 February—Poppies, Mary Chase Perry
 †March—Posteresque Plaque, Henrietta Barclay Paist
 April—Russian Plate, K. E. Cherry
 *May—Pine Cones, Marshal Fry, Jr.
 *June—Modern Conventional Decoration, A. Erdmann
 July—Mug with Corn Decoration, Sara Wood Safford
 August—Hawthorn Plate, K. E. Cherry
 *September—Plate in Blue and Gold, Mrs. Anna B. Leonard
 October—Vase (Decoration of Grapes and Wild Roses),
 Miss Jeanne M. Stewart
 *November—Double Violets, Marshal Fry, Jr.
 December—Holly and Mistletoe, Maud Briggs Knowlton

1901

- †January—Decorative Heads, A. A. Robineau
 *February—Hazel Nut Plate, S. M. Safford
 *March—Asters, Maud Mason
 *April—Pitcher, Mabel C. Dibble
 *May—Milkweed, Marshal Fry
 *June—Mermaid Plate, Fred Wilson
 *July—Study of Grapes, E. Aulich
 *August—Indian Head, H. B. Paist
 *September—Fleur de Lis, F. B. Aulich
 *October—Chinese Plate, K. Livermore
 *November—Geraniums, Maud M. Mason
 *December—Asters, Sara Wood Safford

1902

- *January—Columbine, Adelaide Alsop-Robineau
 *February—Roses, E. Louise Jenkins
 *March—Rose in Vase, Rhoda Holmes Nicholls
 *April—Design for Plate, Anna B. Leonard
 *May—Pond Lilies, M. M. Mason
 *June—Wild Roses, E. Louise Jenkins
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